

The background of the entire page is a repeating pattern of musical staves and notes, rendered in a light tan or beige color. The pattern is dense and covers the entire surface, creating a musical theme for the document.

The Gramophone Shop, Inc.

Record Supplement

for

April, 1949

EIGHTEEN EAST FORTY-EIGHTH STREET

NEW YORK 17, N. Y.

ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	MW	Hargail (USA)
CH	Concert Hall (USA)	OL	L'Oiseau Lyre (France)
CLP	Columbia Long Playing (USA)	P	Parlophone (England)
CMM	Columbia Set (USA)	PAT	Pathé (France)
CMMV	Columbia Vinylite Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria (USA)	TC	Technicord (USA)
D	Decca (USA)	U	Ultraphon (Czechoslovakia)
ED	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VDV	Victor automatic- vinylite Set (USA)
INT	International (USA)	VM	Victor manual Set (USA)
IRCC	International Record Collectors Club (USA)	VMO	Victor manual-only Set (USA)
		VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

The Gramophone Shop Record Supplement

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Vol. XII

Record Supplement for April, 1949

No. 4

JUST RECEIVED FOR EASTER

Bach: St. Matthew Passion — Complete. (Sung in English). The Bach Choir; The Jacques Orchestra conducted by Dr. Reginald Jacques with Elsie Suddaby (soprano); Kathleen Ferrier (contralto); Eric Greene (tenor); Bruce Boyce (bass); Gordon Clinton (bass); Henry Cummings (bass); William Parsons (bass); Dr. Thornton Lofthouse (harpsichord); Dr. Osborne Peasgood (organ). Twenty-one 12" imported records in sets ED-EDA101/102/103; price complete with albums \$47.25. (Automatic only)

This first complete recording of "The Passion According to St. Matthew" arrived too late to be included in this issue; to be reviewed in a forthcoming issue.

BACH

Bach: Sonata No. 4 in D minor, for Unaccompanied Violin (Partita No. 2). Ruggiero Ricci (violin). Three 12" records in set VOX-638; price complete with album \$4.75. (Automatic only).

One of the amazing things about music is the fact that some of its greatest architectural structures were composed for the solo violin. The six sonatas for unaccompanied violin, together with the six for unaccompanied 'cello contain many examples of Bach's finest musical thought. Strictly speaking, however, only three of the violin sonatas are actually sonatas, the other three being partitas (or suites). But since the general character of all the works is so similar, they are usually all referred to as sonatas. The five movements of the fourth sonata are: Allemande; Courante; Sarabande; Gigue; Chaconne.

Ruggiero Ricci's conception of this work is firmer and generally superior to either Menuhin's (VDM-232) or Milstein's (CMM-276). He plays with technical ease and a generally fine sense of phrasing, but his tone is sometimes rather harsh, a point which is intensified in recording by what is apparently poor microphone placement. Since both of the earlier recordings leave quite a bit to be desired, the best of the complete recordings is probably the one by Ricci.

For a particularly fine reading of the monumental Chaconne which closes this sonata, the performance by Gioconda de Vito (G-DB6632/3) can be recommended for the excellent, if slightly romantic playing, and for its superb recording. De Vito's tone is far superior in recording, to any of the others. The combination of values places this set ahead of any of the complete versions.

BARBER

Barber: Capricorn Concerto, Op. 21. Saidenberg Little Symphony conducted by Daniel Saidenberg. Two 12" vinylite records in set CH-A4; price complete with album \$6.83. (Automatic only) (This set, previously available in a Limited Edition only, has now been released for general distribution).

Composed during the war, in 1944, the "Capricorn" Concerto of Samuel Barber is a terse but brilliantly colored work which follows the general pattern of the concerto grosso. Flute, trumpet and oboe form the small group of instruments which oppose the larger group of the orchestra. There is an obvious influence of Stravinsky and Aaron Copland in this music, but the work is no mere duplication of other composers' ideas. The rhythmic freedom and the treatment of the woodwinds are particular examples of this outward influence; but beyond these surface influences, the treatment of the musical ideas, and the ideas themselves are Barber's own. The three movements are marked: Allegro ma non troppo—Andante con moto; Allegretto; Allegro con brio.

This is an excellent performance by the Saidenberg Little Symphony. The soloists, who contribute to this reading are: Julius Baker (flute), Harry Freistadt (trumpet), Mitchell Miller (oboe). Except for a tendency to over-emphasize the higher frequencies, the recording is splendid. This is a first recording of this work.

BEETHOVEN

Beethoven: Scottish Songs. Richard Dyer-Bennet (tenor) with Ignace Straszfogel (piano), Stefan Frenkel (violin), Jascha Bernstein ('cello). Four 12" vinylite records in set CH-A9; price complete with album \$12.08. (This set, previously available only in a Limited Edition, has now been released for general distribution).

At the end of the eighteenth century, a movement was begun by George Thomson to preserve the folk art of Scotland. This movement called in to play the talents of such famous poets as Robert Burns and Sir Walter Scott, among others. Since many of the beautiful folk songs of that country remained in an incomplete presentation, the heads of this movement sought the aid of the best composers of the day, to provide adequate arrangements. Among those who did work for this group were Haydn and Beethoven.

Of the many arrangements of Scottish folk songs which Beethoven made, Richard Dyer-Bennet has selected eleven: Faithfu' Johnnie; Oh sweet were the hours; O, how can I be blithe and glad; Bonny laddie, Highland laddie; Could this ill world have been contriv'd; Sunset; O Mary, at thy window be; The lovely lass of Inverness; The British Light Dragoons; On the massacre of Glencoe; Again my lyre. His singing of these songs has the simplicity of the folk song style and the care and understanding required by an art song. The accompaniments are well proportioned and nicely performed, and the recording is fine.

BOWLES

Bowles: Sonata for Two Pianos. Arthur Gold and Robert Fizdale (pianos). Two 10" vinylite records in set CH-A5; price complete with album \$5.25. (Automatic only) (This set, previously available in a Limited Edition only, has now been released for general distribution).

Paul Bowles was born in New York in 1911, and has studied music with Aaron Copland and Virgil Thomson. His travels in Spain, Mexico, the Sahara, as well as to sections of South America and North Africa have given him an extensive knowledge of folk music which has proved invaluable. Although Bowles has been influenced to some extent by the work of his teachers, his greatest influence has come from folk material and the popular music of France and America.

The "Sonata for Two Pianos" is a compact work in three movements: Allegro; Andante; Allegro. The influence of Poulenc is fairly obvious in the first two movements, but for the most part, the material is treated with a great deal of individuality. Arthur Gold and Robert Fizdale, who commissioned the "Sonata for Two Pianos", play this work well, and both recording and pressings are very fine. This is a first recording of this work.

BRAHMS

Brahms: Sonata No. 1 in C major, Op. 1. & Chorale-Preludes, Op. 122: Es ist ein' Ros' entsprungen; O Welt, ich muss dich lassen. Ray Lev (piano). Four 12" vinylite records in set CH-A7; price complete with album \$12.08. (Automatic only) (This set, previously available only in a Limited Edition, has now been released for general distribution).

The early works of even the greatest composers tend to be weak in construction and lacking in specific character. This is largely due to the necessity for experimentation and the pursuit of an individual style. Many of Beethoven's early compositions fall into this category.

Things were somewhat different with Brahms, however. In the first place, his style as represented in the early works, did not change materially during his life. In addition, his sense of self-criticism forced him to destroy many of the youthful compositions which were weak or derivative. Thus, the First Piano Sonata stands as quite a mature work. It is large in scope, and genuinely inspired. The four movements are marked: Allegro; Andante; Scherzo; Allegro con brio.

Ray Lev turns in an amazingly fine performance of this difficult work. The essential spirit of Brahms' piano style is something which few pianists capture easily, but Miss Lev plays with a fullness of tone and transparency of style, combined with fine musicianship, which recommends this performance very highly. The recording is ample in tonal fidelity and the vinylite surfaces, quiet. This is a first recording.

Brahms: Eight Hungarian Dances. Pittsburgh Symphony Orchestra conducted by Fritz Reiner. Two 12" records in set CMX-309; price complete with album \$3.50. (Also CLP-ML-4116; with **Strauss Waltzes:** Southern Roses; The Gypsy Baron—Treasure Waltz; Vienna Life. \$4.85).

Brahms published four volumes of Hungarian Dances between 1869 and 1880. The 21 dances contain the distillation of the Hungarian spirit as felt by Brahms. Originally composed for piano, four hands, they have been orchestrated by Brahms, Dvořák and others. Included in the present set are the following: No. 1 in G minor; No. 5 in F sharp minor; No. 6 in D flat major; No. 7 in A major; No. 12 in D minor; No. 13 in D major; No. 19 in B minor; No. 21 in E minor.

Instead of the trite performances which these dances frequently receive, Fritz Reiner gives them a reading which sparkles with verve and brilliance. The recording is bright and full.

BURIAN

Burian: String Quartet No. 3. Czechoslovak String Quartet. Two 12" imported records, U-G1444/-5; price, \$3.50. (Manual only).

Emil Burian, born in 1904, is a contemporary Czechoslovakian composer whose training took place in Prague. His compositions range from a ballet, "Bassoon and Flute", through several operas, to two jazz suites for Orchestra. At the meeting of the International Society for Contemporary Music in Siena, 1928, Burian introduced what was called a "Voiceband"; a group of singers of remarkable virtuosity who created different harmonic effects by means of vowels and consonants. His compositions are largely experimental in nature.

The Third String Quartet is in seven movements of highly contrasting nature. The influence of Stravinsky and Bartók are evident here, but there is also much which is highly individual. In his own way, Burian has created just as many interesting effects from the four strings as did Ravel in his Quartet. The moods of this work range from the very serious to what almost amounts to burlesque.

The Czechoslovak String Quartet is by no means one of the foremost quartets performing today, but they play well and convey the spirit of this music convincingly. The recording is adequate. At the present time we have a limited supply of these Czech pressings.

DEBUSSY

Debussy: Sonata for 'Cello and Piano & Petite Suite—Minuet. Raya Garbousova ('Cello) with Artur Balsam (piano). Two 12" vinylite records in set CH-A10; price complete with album \$6.50. (Automatic only) (This set, previously available in a Limited Edition only, has now been released for general distribution).

In his last years, Debussy contemplated the composition of a series of six sonatas for various instrumental combinations. Only three, however, reached completion: Sonata for 'Cello and Piano; Sonata for Flute, Viola and Harp; Sonata for Violin and Piano. In these works, Debussy relinquished, to a large extent, the vague mysticism of his impressionistic technique, for the more clear-cut style of early French music.

The 'Cello Sonata is a highly imaginative, colorful work; at times gently nostalgic, and at other times bitterly ironic. The three movements of the work are: Prologue; Serenade; Finale. This is a splendid performance by Raya Garbousova and Artur Balsam. Garbousova's tone is ideal for this music, and although she occasionally does some rather strange things with portions of the work, on the whole her interpretation is fine. Artur Balsam's treatment of the piano part is discreet and the ensemble is excellent. Spaciously recorded by the Concert Hall Society; the vinylite surfaces are noiseless. This is the only domestic recording available.

GABRIELI

Gabrieli: Benedictus (for 12 voices) & Schütz: Selig sind die Toten (for 6 voices). Danish State Broadcasting Madrigal Choir conducted by Mogens Wöldike. One 12" imported record, No. C-DDX19; price, \$2.62.

These brief pieces by Heinrich Schütz and his teacher, Giovanni Gabrieli are perfect examples of polyphonic writing of the late sixteenth and early seventeenth centuries. The Gabrieli "Benedictus" is a particularly fine work, quiet and contemplative in mood, while the Schütz work is more contrapuntal in treatment. Both have been well performed by the Danish State Broadcasting Madrigal Choir under the direction of Mogens Wöldike. The recording is excellent.

Gabrieli's "Benedictus" has previously been recorded by the Palestrina Chorus also conducted by Mogens Wöldike (G-Z187), and "Selig sind die Toten" was recorded by the Basel Chamber Choir conducted by Paul Sacher (AS-60); however, both of these recordings are out of stock at present.

Note: It has been called to our attention that Gabrieli's "Jubilare Deo", reviewed in the March, 1949 issue of the RECORD SUPPLEMENT, is also available in a recording by the Harvard Glee Club and Radcliffe Choral Society with Boston Symphony Orchestra Brass Choir and E. Power Biggs (organ) conducted by G. Wallace Woodworth (VDM-928).

IRELAND

Ireland: Sonata No. 1 in D minor for Violin and Piano. Frederick Grinke (violin) and John Ireland (piano). Four 12" imported records, ED-AK1400/3; price, \$8.40. (Automatic only).

From a purely technical point of view, John Ireland is one of the best craftsmen in English music. His works are conceived with care and marked by the signs of a discriminating sense of taste. For the most part, however, he has little to say that is truly original. This is not to say that his music is dull and uninteresting, for it has many inspired moments; but these moments are seen, not through the eyes of Ireland, so much as they are through those of Brahms, Elgar, Strauss, Grieg and a number of other composers. In short, this is eclecticism, and if the word doesn't send you running, there is likely to be much that will please you in this sonata. The first movement re-

sembles Brahms in its rhythmic interest and general texture, while the second seems to be based harmonically on Strauss and melodically on Grieg. The Finale is almost pure Grieg. Composed in 1908-09 for a competition sponsored by W. W. Cobbett, the three movements of this work are: Allegro leggiadro; Romance; Rondo.

Frederick Grinke and the composer play the D minor Sonata to perfection. Tone, balance, phrasing and ensemble are all splendid, and the English Decca recording, very good.

LEHAR

Lehar: Selections from Two Operettas. Vienna Symphonic Orchestra conducted by Max Schönherr. Two 12" records in set EL-A203; price complete with album \$4.20. (Manual only).

This set contains arrangements of the music from two of Franz Lehar's popular operettas: The Land of Smiles and The Zarewitch. The recordings were made in Switzerland and pressed in this country. The recording is fairly satisfactory, but the surfaces are not too good.

Lehar: Operettas—Selections. Max Lichtegg (tenor, in German) with Zürich Tonhalle Orchestra conducted by Victor Reinshagen. Three 12" imported records in set LON-LA63; price complete with album \$7.35.

Contents: The Merry Widow—Da geh ich in's Maxim; The Blue Mazurka—Polen Lied; Gypsy Love—Zorika, Zorika & Lied und Czardas; Paganini—Gern hab' ich die Frau'n geküsst; Czarevitsch—Wolgalied.

A collection of popular Lehar melodies, effectively sung by Max Lichtegg and stunningly recorded by London Records.

MAHLER

Mahler: Eight Songs. Desi Halban (soprano) with Bruno Walter (piano). Three 10" records in set CMM-809; price complete with album \$3.90.

Contents: Erinnerung; Scheiden und Meiden; Nicht Wiedersehen; Ich ging mit Lust durch einen grünen Wald; Abloesung im Sommer; Hans und Gretel; Fruhlingsmorgen; Starke Einbildungskraft.

The number of Gustav Mahler's songs listed in the catalogues of the various record companies is depressingly low. Now that Mahler is being accepted by a wider group of people, the need for fine new recordings of his songs is greater than ever. His songs are not as uniformly perfect as those of Hugo Wolf, but there are many of Mahler's settings which are little masterpieces, not only because of their beauty as *lieder*, but also for their intrinsic dramatic character.

Thus, this new collection of Mahler songs should be a welcome addition to the library of *lieder*; and to a large extent it is, for Miss Halban possesses a pleasant voice and has a particular sympathy for the works of Mahler. In addition, Bruno Walter is perhaps the most eminent of Mahler's interpreters. With this combination we expect, and receive a most excellent interpretation. But the recording leaves much to be desired. The piano, as presented here, sounds tinny and distant—at times, almost inaudible. In addition, the surfaces are noisy.

MOZART

Mozart: Quartet No. 19 in C major, K. 465. ("Dissonant"). Philharmonia String Quartet. Three 12" imported records, C-DX1524/6; price, \$7.86. (Automatic, C-DX8322/4).

This is the quartet with the so-called dissonant introduction—one of the few pages of Mozart where the mood is almost oppressively melancholy. The allegro which follows the brooding introduction, although in the major mode, never really escapes from the earlier mood. The slow movement, tender and poignant, seems to reflect back to the original tone of questioning. Even in the stately minuet, there is something not wholly positive—and the trio, in the minor mode, seems to intensify this curious quality of the minuet. The finale is the one movement of the quartet which completely escapes the yoke of doubt stated in the introduction. This movement, like many of the concluding movements of the Beethoven quartets, resolves all of the probing questioning of the earlier sections, with its strong note of affirmation. Indeed, the development section of the movement has much of the terse abruptness of the later Beethoven quartets.

The Philharmonia Quartet plays this perfect example of Mozart's chamber music with flawless technique and understanding. They make a fine contrast between the introduction and main section of the first movement, and the ensemble work in the scintillating finale is perfect in balance and form at points which might prove treacherous to a less excellent group. In addition, the Columbia recording surpasses all previous versions.

PAGANINI

Paganini—Wilhelmj: Concerto No. 1 in D major, Op. 6, for Violin and Orchestra (5 sides). Ruggerio Ricci (violin) with Lamoureux Orchestra conducted by Eugène Bigot. & Kreisler: *Recitativo and Scherzo-Caprice*, Op. 6 (1 side). Ruggerio Ricci (violin). Three 12" records in set VOX-649; price complete with album \$4.75. (Automatic only).

Niccolo Paganini's life was almost as fabulous as the stories which were circulated about him. His prodigious skill on the violin not only earned him the reputation of the greatest violinist who ever lived, but also fostered the rumor that he had achieved his notorious powers through an agreement with Satan. Discounting the stories of this and other incidents, he nevertheless must have been a technician of tremendous ability, for his violin works abound with fantastically difficult writing, if never with very profound thought.

In its original form (well performed by Yehudi Menuhin with Paris Symphony Orchestra in VDM-230), Paganini's D major Violin Concerto seems overly long, and somewhat cluttered with empty display passages. However, the 19th century violinist, Wilhelmj, has made a one movement edition which, while not including all of the material of the original, does contain the essence of the musical ideas, as well as ample display for the solo instrument. Ricci's playing does not have the fine tone and élan of Menuhin's, but he manages the technical difficulties extremely well and the Lamoureux Orchestra plays smoothly. The violin was apparently placed a little too close to the microphone for perfect balance with the orchestra, but except for this point, the recording is quite good.

PURCELL

Purcell: The Gordian Knot Untied—Suite. Saidenberg Little Symphony conducted by Daniel Saidenberg. Two 10" vinylite records in set CH-A3; price complete with album \$5.25. (Automatic only) (This set, previously available only in a Limited Edition, has now been released for general distribution).

One of England's greatest composers, Henry Purcell lived to be only 37, but like Mozart and Schubert who both met untimely deaths, he managed to create a large number of masterpieces. "The Gordian Knot Untied" is a suite of dances with an overture, which served as incidental music for a play of the same name. Each section is a brief miniature. The movements are: introduction; Rondeau; Minuet; Chaconne; Air; Minuet; Jig.

The chamber size of the Saidenberg Little Symphony is perfect for this music. The necessary lightness of texture and balance of instruments is well maintained throughout, and the playing is of a high standard. Concert Hall's recording tends to be a little shallow, but the surfaces are of excellent quality.

This is the first recording of the suite in its original form; with the exception of one air which was omitted, the performance is complete.

SCHUBERT

Schubert: Symphony No. 9 in C major ("The Great") (Old B & H No. 7). Vienna Philharmonic Orchestra conducted by Herbert von Karajan. Six 12" imported records, C-LX1138/-43; price \$15.72. (Automatic, C-LX8644/9).

The Ninth Symphony of Schubert is a monumental work, patterned to some extent on the symphonies of Beethoven. And although some people consider it to be a little too lengthy, there can be no doubt that it contains much that is equal to the best which Schubert produced. Some of his finest thematic material can be found here; there are many strong contrasts, but never at the expense of the overall unity. The four movements are: Andante—Allegro ma non troppo; Andante con moto; Scherzo and Trio; Finale (Allegro vivace).

Although it is dangerous to make comparisons between two conductors, Herbert von Karajan's work resembles, to some extent, that of Mengelberg. Both men are particularly sensitive to the importance of the inner voices of a work, and both of them build electric climaxes in a somewhat similar way. There may be those who will feel that von Karajan's reading of the Schubert Ninth is a little over-dramatic, but it seems that the work is broad and spacious enough to take as full-blooded an interpretation as this. At any rate, this performance has a fine sense of unity and direction, and if it doesn't completely obscure the fine versions which were done by Toscanini and Walter, it has many merits. The recording easily surpasses all other available versions.

SCHUMAN

Schuman: Symphony for Strings (1943). Concert Hall String Orchestra conducted by Edgar Schenkman. Two 12" vinylite records in set CH-A11; price complete with album \$6.83. (Automatic only) (This set, previously available in a Limited Edition only, has now been released for general distribution).

Commissioned by the Koussevitsky Foundation, William Schuman's "Symphony for Strings" was first performed by the Boston Symphony Orchestra in 1943. Although not numbered, as are his other symphonies, this work is actually Schuman's fifth work in this form. In addition to many performances by leading American symphony orchestras, the "Symphony for Strings" was selected by the International Society of Contemporary Music for performance in the Society's annual festival in 1946. The influence of Roy Harris, one of Schuman's teachers, can be seen to some extent. The three movements of this brief symphony are marked: Molto agitato ed energico; Larghissimo; Presto.

Edgar Schenkman directs the Concert Hall String Orchestra in a well-paced, incisive reading of this contemporary symphony, and the recording has both depth and brilliance. This is the first time this work has been recorded.

SMETANA

Smetana: First Songs & Evening Songs. Marta Krásova (mezzo-soprano), Karel Leis (tenor) and Oldřich Kovař (tenor) (Sung in Czech) with National Symphony Orchestra conducted by Rudolf Vařata. Three 12" imported records, G-U12987/9; price, \$5.25. (Manual only).

First Songs—Contents: My dear eyes (Leis); Goodbye (Leis); Sorrow of Departure (Krásova); The invitation (Leis); Spring song (Kovař).

Evening Songs—Contents: Who is master of the golden strings? (Kovař); Don't throw stones against the prophets (Kovař); I dreamt once (Kovař); He! What a joy in playing (Kovař); Out of my songs I build you a throne (Kovař).

A fine collection of two of the Smetana song cycles are now available, sung in their original Czech. It is unfortunate that Smetana is best known for the lighter music from "The Bartered Bride" and "The Moldau", for some of his most successful work is to be found in these very enjoyable songs. They have been well sung by Krásova, Leis, and Kovař, and the Czech recording is fine. The original piano accompaniments have been orchestrated by Rudolf Vařata.

STRAVINSKY

Stravinsky: Sonata for Two Pianos (2½ sides) & Cinq Pièces Faciles (1½ sides). Arthur Gold and Robert Fizdale (pianos). Two 12" vinylite records in set CH-A6; price complete with album \$6.83. (Automatic only) (This set, previously available in a Limited Edition only, has now been released for general distribution).

A perfect example of Stravinsky's turn to neo-classicism can be found in his "Sonata for Two Pianos". Composed during 1943 and 1944, the work clings very closely to established forms; the first movement being in regular sonata form, the second, a theme and variations, and the last in simple A-B-A song form. The writing is always clear, with little of the extreme percussiveness to be found in the earlier piano works.

Included in this album with the "Sonata for Two Pianos" is the group of five "Pièces Faciles" (for one piano, four hands). These little pieces, composed in 1916, were designed so that an amateur may play the simple upper part of the duet, while a more experienced pianist takes care of the lower part. In spite of its technical simplicity, this little group has a great deal of beauty and wit. The five are: Andante, Espanola, Balalaika, Napolitana, and Galop. Stravinsky later arranged the first four as the "Suite No. 1 for Small Orchestra", and the final section of this group was included in the "Suite No. 2".

Another fine performance by Arthur Gold and Robert Fizdale. Their presentation of this work has vitality and breadth, and the recording is good.

VERDI

Verdi: Operatic Duets (Sung in Italian). Daniza Ilitsch (soprano), Kurt Baum and Richard Tucker (tenors) with Metropolitan Opera Chorus and Orchestra conducted by Max Rudolf. Four 12" records in set CMM-798; Price complete with album \$6.00. (Automatic only).

Contents: Aida—Pur ti riveggo, mia dolce Aida (Nile Scene Duet) & O Terra addio (Final Scene). (Ilitsch and Baum, with Gladys Zeiher (contralto) in Final Scene). Il Trovatore—Miserere. (Ilitsch and Baum). Un Ballo in Maschera—Teco io sto & O qual soave brivido (Love Duet). (Ilitsch and Tucker). Otello—Gia nella notte densa (Love Duet). (Ilitsch and Tucker).

A collection of duets from four of Verdi's operas, sung competently, if not with great distinction. The Metropolitan Opera soloists display the same virtues and shortcomings, evident in their performances in the opera house. This is the first domestic recording of the Love Duet from "A Masked Ball". The recording is satisfactory.

COLLECTIONS

Early Italian Piano Pieces. Vera Franceschi (piano). Two 12" records in set CS-13; price complete with album \$6.24.

Contents: Cimarosa: Sonata No. 1 in C minor, Sonata No. 2 in E flat major, Sonata No. 5 in G minor, Sonata No. 6 in G minor, Sonata No. 8 in C major. Galuppi: Sonata in D major (Adagio and Allegro); Alessandro Scarlatti: Toccata and Fugue in D minor.

Most of these keyboard pieces are relatively unknown, and all are recorded here for the first time. The Cimarosa sonatas are concise little works, each complete in one movement, which show the influence of Domenico Scarlatti and other early Italian composers. Of the two other works, the Toccata and Fugue of Alessandro Scarlatti is particularly interesting. The toccata is a brisk, witty little piece. The fugue, instead of beginning as a slow, soberly architectural work, starts out as though it were a continuation of the toccata and develops from that point.

Vera Franceschi's performance is clean and well proportioned. Her interpretation tends to be slightly romantic, but never excessively so. Cetra has presented the set in a nice recording, but there is some surface noise.

Four American Landscapes. Janssen Symphony of Los Angeles conducted by Werner Janssen. Four 12" records in set ARTIST-JS13; price complete with album \$6.30. (Automatic only).

Contents: Gilbert: Dance in the Place Congo; Ives: The Housatonic at Stockbridge; Copland: Quiet City; Cowell: Ancient Desert Drone.

Ranging from the rather obvious, though agreeable, "Dance in the Place Congo" by Henry F. Gilbert to Aaron Copland's gently evocative "Quiet City", this set offers four varied tone pictures of the American scene. Perhaps the most substantial music in this album are the works of Ives and Copland, but all are of interest since each is presented on records here for the first time.

The Janssen Symphony of Los Angeles plays well under Werner Janssen's direction, and the recording, if somewhat thin, is satisfactory.

A Piatigorsky Recital. Gregor Piatigorsky ('cello) and Ralph Berkowitz (piano). Three 12" records in set CMM-808; price complete with album \$4.75.

Contents: Schubert: Introduction, Theme and Variations in B flat major, Op. 82, No. 2; Schumann: Fantasiestücke No. 1, Op. 73; Fauré: Elégie, Op. 24.

These three selections offer an excellent view of Piatigorsky's art. The Schubert work is melodious and brilliant in the opportunities it offers for display; the Schumann Fantasiestücke is full blooded romanticism, and the Fauré Elégie has genuine warmth. Piatigorsky plays these recital pieces with fine tone and ample technique. Particularly pleasing is the singing tone and fine phrasing in the Fauré work. Ralph Berkowitz' accompaniments are perfect in their tasteful proportions, and the Columbia recording captures the 'cello tone particularly well.

The Ritual of Canonization and Solemn Papal Mass. Five 12" vinylite records in set KYRIE-VI; price complete with album \$15.00. (Automatic only).

Contents: Litany during the Procession of the Standards; Arrival of His Holiness, The Silver Trumpets, Tu Es Petrus; Veni Creator; The Formula of Canonization; Te Deum; The Bells of St. Peters announce to the world the new Saint; Hallelujah; Preface of the Solemn Papal Mass; Sanctus; The Silver Trumpets during the Elevation; Benedictus; Pater; O Salutaris; Acclamations; The Capella Pontificis leaving the Basilica, Tu Es Petrus, The Silver Trumpets.

These sections from the Ritual of Canonization and the Solemn Papal Mass were apparently recorded from a radio broadcast under the supervision of the Vatican Radio. The booklet of descriptive notes is an aid in understanding the progression of the ceremony, but the texts are unfortunately not included. The recording is not up to commercial standards.

Welsh Folk Songs. David Lloyd (tenor, in Welsh) with Meirion Williams (piano). Two 12" imported records in set LON-LA70; price complete with album \$5.25.

Contents: Evans: Yr hen gerddor (The old minstrel); Hughes: Arafa don (Be still O wave) & Elen Fwyn (Gentle Ellen); Williams: Sul y blodau (Palm Sunday).

Although the title of the album states that these selections are "Welsh Folk Songs", none of them, strictly speaking, are folk songs. However, they are imbued with the qualities of simplicity and direct appeal which characterize all truly fine folk songs. David Lloyd possesses a particularly pleasing voice and sings these songs with taste and feeling. Meirion Williams' accompaniments are discreet, and the recording, clear.

Viennese Songs, Vol. II. Max Lichtegg (tenor in German) with Zürich Tonhalle Orchestra conducted by Victor Reinshagen. Three 12" records in set ELITE-A204; price complete with album \$5.78.

Contents: Lehr: Du bist meine Sonne; Dein ist mein ganzes Herz; Freunde, das Leben ist lebenswert. Suppé: Hab' ich nur deine Liebe. Strauss: Treu seine das liegt mir nicht; Wenn nicht die Hoffnung wär.

A collection of famous Viennese songs, by Lehar, von Suppé, and Strauss sung by Max Lichtegg. Well recorded.

Maggie Teyte Souvenir Album. Maggie Teyte (soprano) with Orchestra & with George Reeves (piano). Four 10" imported records in set LON-LA66; price complete with album \$5.00.

Contents: Coward: Conversation Piece—I'll follow my secret heart & Nevermore; Cuvillier: Lilac Domino—What is done, you never can undo; Romberg: Student Prince—Deep in my heart; Leigh: Sweet Mistress Prue & Carefree; Dvořák: Songs my mother taught me & Christina's Lament (Arr. Creyke).

An excellent collection from the lighter side of Maggie Teyte's art which should appeal to the general public, as well as to those who follow her more serious work. Originally recorded by Decca in the 1930's, these discs stand up amazingly well in London's presentation.

Sacred Songs by Helen Traubel. Helen Traubel (soprano, in English, German and Latin) with Orchestra conducted by Charles O'Connell. Five 12" records in set CMM-807; price complete with album \$7.25. (Also: CLP-ML-4117; \$4.85).

Contents: Bach: Komm, Süßer Tod; Bizet: Agnus Dei (Adapted from L'Arlésienne Suite No. 2); Handel: Messiah—He shall feed His flock & I know that my Redeemer liveth; Xerxes—Largo (sung in English); Cantata con stromenti—Dank sei dir, Herr (sung in English); Mendelssohn: Elijah—Hear ye, Israel & O rest in the Lord.

A group of familiar oratorio arias and songs are sung here by Metropolitan Opera soprano, Helen Traubel. Although the "Largo" by Handel is not religious music, it frequently appears on religious programs in churches. "Dank sei dir, Herr" is labeled here as being from "Israel in Egypt", and has often been performed with this oratorio, but the authenticity of the aria itself is questionable. Although the recording is not the best of the Columbia efforts, it is satisfactory.

POPULAR ALBUMS

Gracie Fields Souvenir Album. Gracie Fields (soprano) with Phil Green and his Orchestra and Bob Farnon and his Orchestra. Four 10" imported records in set LON-LA54; price complete with album \$3.94.

Contents: Now is the hour; Come back to Sorrento; Red sails in the sunset; Au revoir; Pedro the fisherman; Bella Bella Marie; Blue bird of happiness; Green-up time.

Sam Browne Souvenir Album. Sam Browne (vocal) with Bert Thompson and his Orchestra. Four 10" imported records in set LON-LA55; price complete with album \$3.94.

Contents: A tree in the meadow; An old sombrero; Pianissimo; My Cousin Louella; Thoughtless; Feathery Feelin'; A boy from Texas—a girl from Tennessee; Laroo laroo lili bolero.

Vera Lynn Souvenir Album. Vera Lynn (vocal) with Bob Farnon and his Orchestra. Four 10" imported records in set LON-LA56; price complete with album \$3.94.

Contents: I'll make up for everything; At the Candlelight Café; So rare; When you awake; Farewell to arms; The flower seller; Once upon a wintertime; You can't be true dear.

Denny Dennis Souvenir Album. Denny Dennis (vocal) with Stanley Black and his Orchestra & The Song Pedlars. Four 10" imported records in set LON-LA57; price complete with album \$3.94.

Contents: Make-believe world; It's the bluest kind of blues my baby sings; A bed of roses; But beautiful; Honey; Danger ahead; Steppin' out; A feller with an umbrella.

Anne Shelton Souvenir Album. Anne Shelton (vocal) with Harry Roy and his Band & Orchestra conducted by Camarata. Four 10" imported records in set LON-LA58; price complete with album \$3.94.

Contents: Lover man; Down at the old Bull and Bush; You've changed; My silent love; Strangers in the dark; Spring in December; Oh! My darling; Love of my life.

Harry Roy Souvenir Album. Harry Roy and his Band. Four 10" imported records in set LON-LA59; price complete with album \$3.94.

Contents: Steppin' out at midnight; Barrel-house boogie; Daughter, daughter; The funny little man; Sitting on edge; There ought to be a society; Piano madness; Canadian capers.

Rosita Serrano Sings South American Rhythms.

Rosita Serrano (vocal in Spanish) with guitar and orchestra conducted by Rudolf Spira. Three 10" imported records in set LON-LA65; price complete with album \$3.94.

Contents: Madrecita; Rio abajo; Corrio llanero; Amo tu yanei; Cielito Lindo; La Paloma.

George Gershwin Suite. Louis Levy and his Concert Orchestra. Two 12" imported records in set LON-LA64; price complete with album \$4.20.

Contents: Embraceable you; Strike up the band; Do do do; Love walked in; Swanee; Someone to watch over me; S'wonderful; I got rhythm; Bidin' my time; But not for me; Somebody loves me; Of thee I sing.

APRIL RELEASES

These sets were not received by our press deadline; to be reviewed in a forthcoming issue of the RECORD SUPPLEMENT.

Bartók: Sonata No. 1 for Violin and Piano. Yehudi Menuhin (violin) and Adolph Baller (piano). Four 12" records in set VDM-1286; price complete with album \$6.00.

Beethoven: Consecration of the House—Overture, Op. 124 (3 sides) & Schumann: Manfred Overture, Op. 115 (3 sides). N. B. C. Symphony Orchestra conducted by Arturo Toscanini. Three 12" records in set VDM-1287; price complete with album \$4.75.

Liszt: Les Préludes. Leopold Stokowski and his Symphony Orchestra. Two 12" records in set VDM-1277; price complete with album \$2.50.

Ravel: Mère l'Oye (Mother Goose Suite). Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records in set VDM-1268; price complete with album \$2.50.

ETHNIC FOLKWAYS LIBRARY

Music of the Sioux and Navajo. Recorded by Willard Rhodes in Indian Communities. Four 10" unbreakable records in set EFL-1401; price complete with album and notes \$7.33.

Contents: Sioux: Rabbit Dance; Sun Dance; Omaha Dance; Peyote Cult Song; Love Songs; Honoring Songs. Navajo: Riding Song; Song of Happiness; Spinning Dances; Corn Grinding Song; Squaw Dance; Silversmith's Song; Night Chant.

Music of Equatorial Africa. Recorded by Andre Didier on location. Four 10" unbreakable records in set EFL-1402; price complete with album and notes \$7.33.

Contents: Badouma Paddler's Songs; N'Goundi Songs; Mboko Songs; Okandi Women's Song; Baya Dance; Yasva Marimbas; Bongili Work Song; Pomo Perambulating Chant; Babinga Pigmy Chorus; Babinga Dance; Kouyou Medicine Song; Kouyou Women's Dance.

LECTURE RECORDS

A limited number of the following lectures are still available, priced at \$5.24 per set:

Victor Hugo. Professor Denis Saurat, London University. (In French). Two 12" imported records, C-D40077/8.

Twentieth Century Poetry—Section 1: The Poets and their Craft. Professor B. Ifor Evans, University of Sheffield. Two 12" imported records, C-D40100/1.

Twentieth Century Poetry—Section 2: Modern Poetry and the Animal World. Professor B. Ifor Evans, University of Sheffield. Two 12" imported records, C-D40114/5.

Twentieth Century Poetry—Section 3: Poetry and Nature. Professor B. Ifor Evans, University of Sheffield. Two 12" imported records, C-D40188/9.

Twentieth Century Poetry—Section 4: Poetry and Men and Women. Professor B. Ifor Evans, University of Sheffield. Two 12" imported records, C-D40190/1.

JEWISH HOLIDAY RECORDS

Festival Gems. Cantor Moshe Kusevitsky (tenor) with String Ensemble conducted by Joseph M. Rumshinsky. Three 12" records in set V-S56; price complete with album \$4.00. (Automatic only).

Contents: L'Dor Vodor (From Generation to Generation); Sheiboneh Beis Hamikdash (Rebuilding the Temple); Akavyo Ben Mahalalel (Akavyo the Son of Mahalalel); Umipnei Chatoeinu (For Our Sins).

Cantorial Chants. Cantor Moshe Kusevitsky (tenor) with String Ensemble conducted by Joseph M. Rumshinsky. Four 10" records in set V-S52; price complete with album \$4.00. (Automatic only).

Contents: Unsane Tokef (We Will Declare the Mightiness of the Day); Leolom Yehei Odom (The Man Belongs to the World); Ribono Shel Olom (The Lord Almighty); Hatei (Turn Oh God Your Ears to Us).

Hebrew Folk Songs—Vol. 1. David Putterman (tenor) with Choir. Three 10" records in set V-S102; price complete with album \$3.25.

Contents: B'Rochos (Blessings); Rock of Ages; Kiddush (Sanctification); Tsur Mishelo; Eleeyohu Hanovi; Ba-Ah M'Nucha (Rest Cometh); Mi Y'Mallel (Who Can Recount); Sholom Alaychem (Peace Unto You); Sabbath Queen; Haneros Halolu (These Candles); S'Vivon.

Hebrew Folk Songs—Vol. 2. David Putterman (tenor) with Choir. Three 10" records in set V-S103; price complete with album \$3.25.

Contents: Kiddush (Sanctification); Dayenu (Sufficient For Us); Ki Lo No-Eh (To Him All Praise); Chad Gadyo (An Only Kid); Ma-Aseh Vigdi (Story of a Kid); Yetsiat Mitsrayim (Exodus from Egypt); Eshalah Elohim (I Ask God); Techezeknah (O Strengthen); Adir Hu (Mighty He); Echod Mi Yodea (Who Knows One?); Kol Dichfin (All Who Are Hungry); Ma Nishtanoh (Why is This Night Different?).

Hebrew and Palestinian Folk Melodies. Palestine String Quartet. Three 12" records in set DISC-902; price complete with album \$4.72.

Contents: Hebrew Melody; Artzah-Alinu; Nigun Bialik; Havdolo; Hasidio Dance; Pakad Adoshem; Kumah-Echa; V'Taher Li Ba Nu; Hava Nagilah.

Jewish Holidays in Song. Free Synagogue Choir and Soloists conducted by A. W. Binder with Alexander Richardson (organ). Three 12" records in set VMO-1239; price complete with album \$4.75.

The soloists are: Shirley Russell (soprano); Rosalind Nadell (soprano); Emanuel Rosenberg (tenor); Jacob Marcus (tenor); Emile Renan (baritone).

Contents: Kol Nidre (All Our Vows); Lewandowski: Onoh Adonoy (We Beseech Thee, O Lord); Vesamachta (And Ye Shall Rejoice); Brochos Shel Hanukkah (Blessings Over Lights); Rock of Ages; Shoshanas Yaakov (The Lily of Jacob); A Git'n Pirim; Ho Lachmo Anyoh (This Bread of Affliction); Mah Nishtanoh (Why is this Night?); God of Might; Had Gayoh (Only One Kid); Akdomus (Before the Words); Der Ebershter Iz Der Mechutan (The Wedding at Sinai).

Gems of the Synagogue. Cantor Josef Rosenblatt (tenor) with Organ and Orchestra. Three 12" records in set V-S48; price complete with album \$4.00.

Contents: Rachem Noo (Have Mercy); Tal—Fur Pessach (Dew—For Passover); Yhi Rozon Milfne Ovinu (It Shall Be the Will of God); Rom W'nisso (He is High and Exalted).

The Golden Voices of Israel. Six 12" records in set V-S100; price complete with album \$7.00.

Contents: Tiher Rabbi Ishmael (Accept, Ye Righteous) & Weal Yedei (Through Thy Prophets) (Cantor Sawel Kwartin); Shma Israel (Hear, O Israel) & Tal (Prayer of Dew) (Cantor Leib Glantz); Kiddush (Sanctification) (Cantor Kapov-Kagan); Yaale (Supplication) & Hineni Heoni Mimaas (I Came Before Thee) (Cantor Josef Rosenblatt); Rozo Deshabos (The Mystery of Sabbath) (Cantor Pierre Pinchik); Emes Ki Ato Yotzrom (Thou Art The Creator) & Moron Di Wish-mayo (Our Lord in Heaven).

Cantorial Jewels. Richard Tucker (tenor) with Chorus and Orchestra conducted by Sholom Secunda. Three 12" records in set C-F3; price complete with album \$4.00.

Contents: Kiddush; Havdoloh; Yir'u Eineinu; Yehi Rotzon; Tzadik Adoshem; Ki K'shimcho.

Haganah!—Songs of the Jewish Underground. Dov Arres (vocal). Three 10" records in set NM-106; price complete with album \$3.94.

Contents: Palmach; Chanita; Maapilim; The Brigade Song; Hora in the Foreign Land; To the Captain of the Hannah Szenes.

OPERATIC SINGLES

Cilea: Adriana Lecouvreur—Io son l'umile ancella & Mascagni: Cavalleria Rusticana—Voi lo sapete o mamma. Pia Tassinari (soprano) with Italian Radio Symphony Orchestra conducted by Arturo Basile. 12" imported record, No. CET-BB-25235; \$2.62.

Godard: Jocelyn—Cachés dans cet asile (Berceuse) & Franck: Panis Angelicus. James Melton (tenor) with RCA Victor Symphony Orchestra conducted by Frank Black. 12" record, No. V-12-0764; \$1.31.

Gounod: Faust—Waltz and Chorus & Romeo and Juliet—Swift Hours of Pleasure. BBC Theatre Orchestra and Chorus conducted by Walter Goehr. 12" imported record, No. ED-K1599; \$2.10.

Nicolai: Merry Wives of Windsor—Overture. National Symphony Orchestra conducted by Victor Olof. 12" imported record, No. ED-K1303; \$2.10.

Offenbach: Tales of Hoffman—Legend of Kleinsack & Hoffman's Aria. Richard Tauber (tenor in German) with Grand Symphony Orchestra. 12" imported record, No. P-PX01033; \$2.10.

Rimsky-Korsakov: Le Coq d'Or—Introduction & Cortège de Noces. London Symphony Orchestra conducted by Albert Coates. 12" imported record, No. ED-K1330; \$2.10.

Strauss: Der Rosenkavalier—Waltzes (Arr. Singer). Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record, No. V-12-0762; \$1.31.

Tchaikovsky: Eugene Onegin—Polonaise & Waltz. National Symphony Orchestra conducted by Stanford Robinson. 12" imported record, No. ED-K1301; \$2.10.

Verdi: Il Trovatore—Ai nostri monti. Cloe Elmo (mezzo-soprano) and Beniamino Gigli (tenor) with Orchestra conducted by Umberto Berrettoni & Lalo: Le Roi d'Ys—Vainement, ma bien aimée. Beniamino Gigli (tenor) with Royal Opera House Orchestra, Covent Garden conducted by Rainaldo Zamboni. 12" record, No V-12-0767; \$1.31.

Wagner: Die Meistersinger—Am Stillen Herd & Prize Song. Helge Roswaenge (tenor in German) with Berlin State Opera Orchestra conducted by F. A. Schmidt. 12" record, No. MER-DMS-37; \$1.31.

RECENT SINGLES—
IMPORTED AND DOMESTIC

Bartok: Hungarian Folk tunes (Arr. Szigeti). Ida Haendel (violin) and Ivor Newton (piano). 12" imported record, No. ED-K2029; \$2.10.

Copland: Billy, the Kid—Prairie Night & Celebration Dance. Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. 10" record, No. C-19011-D; \$1.00.

Grainger: Irish Tune from County Derry (London-derry Air) & Molly on the Shore. Carnegie Pops Orchestra conducted by Charles O'Connell. 12" record, No. C-7628-M; \$1.25 also: CLP-3-122; \$.95.

Griffes: The White Peacock, Op. 7, No. 1. Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. 10" record, No. C-19012-D; \$1.00. (Also, CLP-3-117; \$.95).

Grossman: Russian Dance No. 1 in D minor & Russian Dance No. 3 in C major. FOK Symphony Orchestra conducted by Vaclav Smetacek. 12" imported record, No. U-F14758; \$1.75.

Khachaturian: Toccata & Chopin: Mazurka No. 51 in A minor & Rimsky-Korsakov: Flight of the Bumblebee. Lev Oborin (piano). 12" record, No. MER-DM22; \$1.31.

Liszt: Hungarian Rhapsody No. 2 in C sharp minor. Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record, No. V-12-0763; \$1.31. (Note: Mislabeled "C sharp").

Rachmaninoff: Vocalise, Op. 34, No. 14 (Arr. Press) & Ravel: Sonatine for Piano—Menuet (Arr. Roques) & Tansman: Cinq Pièces—Mouvement Perpetuel. Jascha Heifetz (violin) and Emanuel Bay (piano). 12" record, No. V-12-0765; \$1.31.

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